Fugue in E minor

For violin, cello, and double bass. With piano reduction

David Karapetyan

Performance Notes

1. Tenutos are to be interpreted as emphasizers of the note, and not as accents, ever. A note with a tenuto should sing, and should have a more sonoros quality than a note without. It is permitted to be louder than a note without a tenuto, but never as loud or as sudden or sharp as an accent. For examples in the literature to use as a guideline, I refer in particular to the first movement of Bruckner's Symphony No. 8.

2. Slurs are to be interpreted primarily as rhymical dividers, used to communicate dance-like rhythms and divisions, except in obvious cases where a legato or actual slurring of notes are called for.

3. Metronome markings are in the ball-park range of tempo, +/- 10%. Some lee-way within this ballpark is permitted, depending especially in how rallentando, ritardando, and accerlerando markings are interpreted. These passages and heeding the tempo markings in both an intelligent manner and heeding the ballpark bounds above are critical to the overall structure of the piece.

4. Tuplets are to be interpreted in a dance-like manner. Slurs have been added in many cases within the tuplets to ease interpretation.

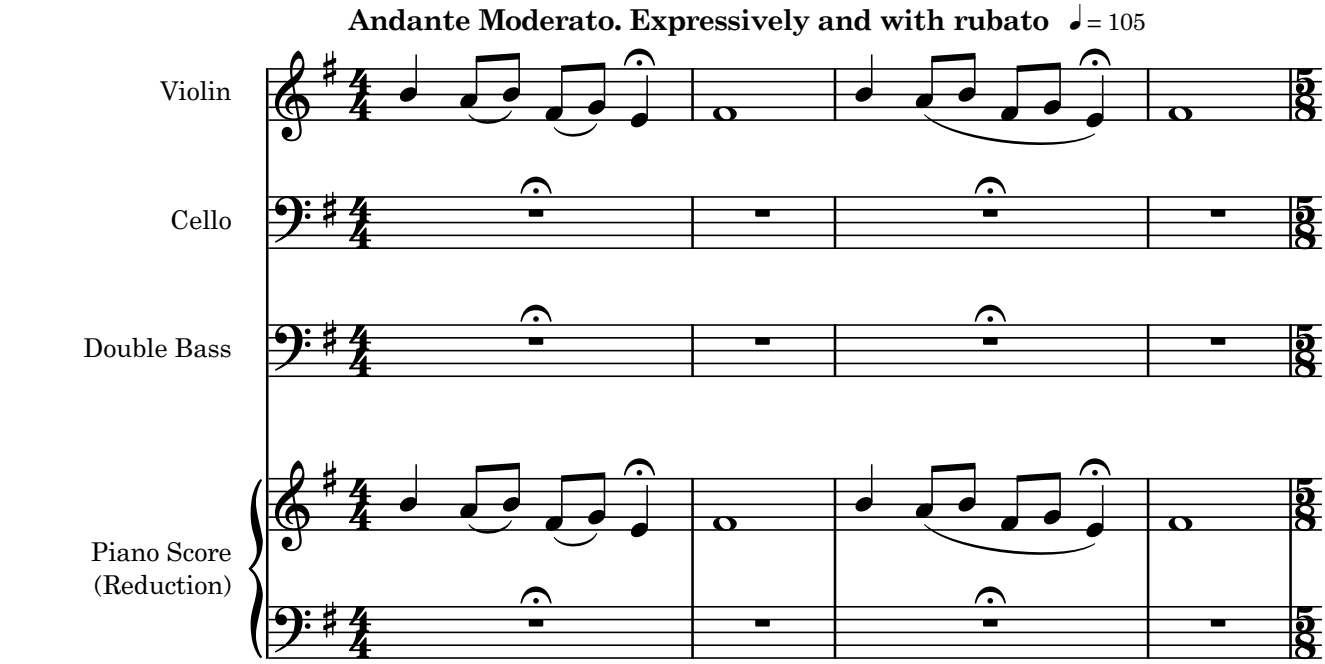
5. Arpeggios are to be played at different speeds, depending on the tempo of immediately preceding passages and notes, as well as the importance of an arpeggio as discerned by a performer within a passage. Single notes which have an arpeggio symbol are due to limitations in the engraving software. These in the string section are to be interpreted as arpeggios passed between strings.

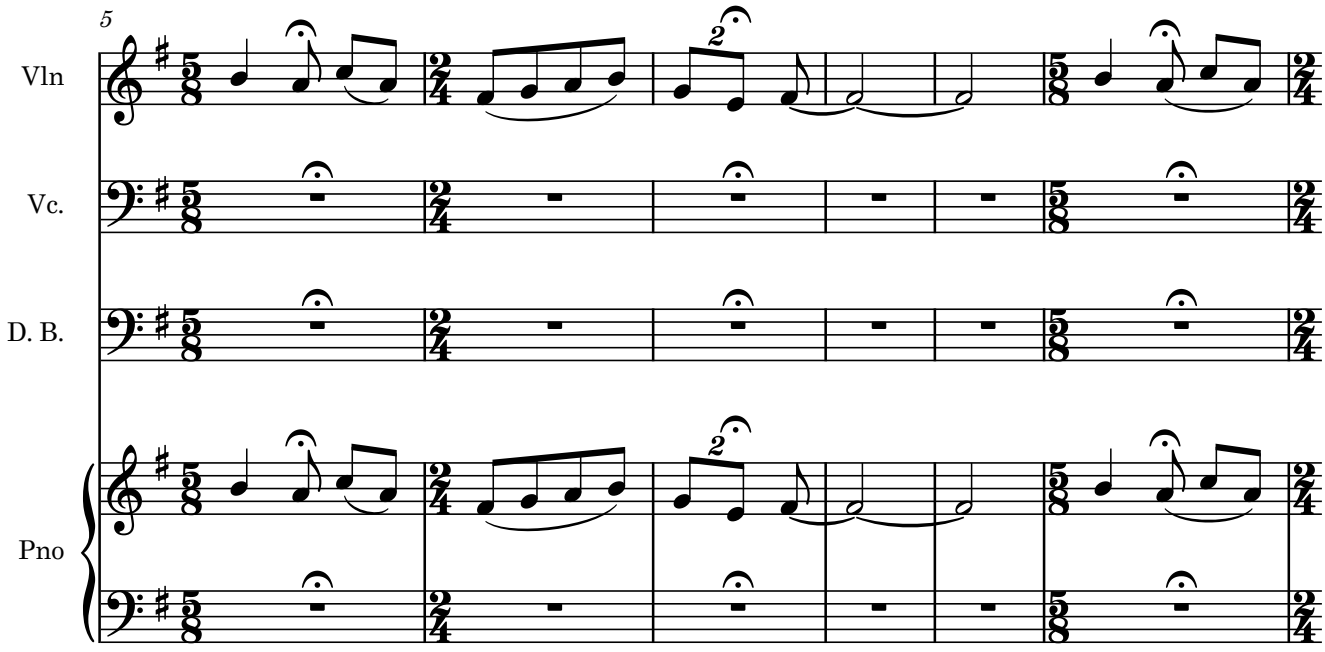
6. Generous pedal use is called for in the piano reduction, and analog techniques generating a similar effect on other keyboard instruments, in particular in passages emphasizing certain notes (tenutos, fermatas, accents). Much more sparing use is called for in heavily contrapuntal passages. Pedal usage is left to the performer in general, with perhaps additional pedal markings added to the score at a later date, depending on performer input and notes.

Fugue in E minor

Composed 20.12.2022

David Karapetyan





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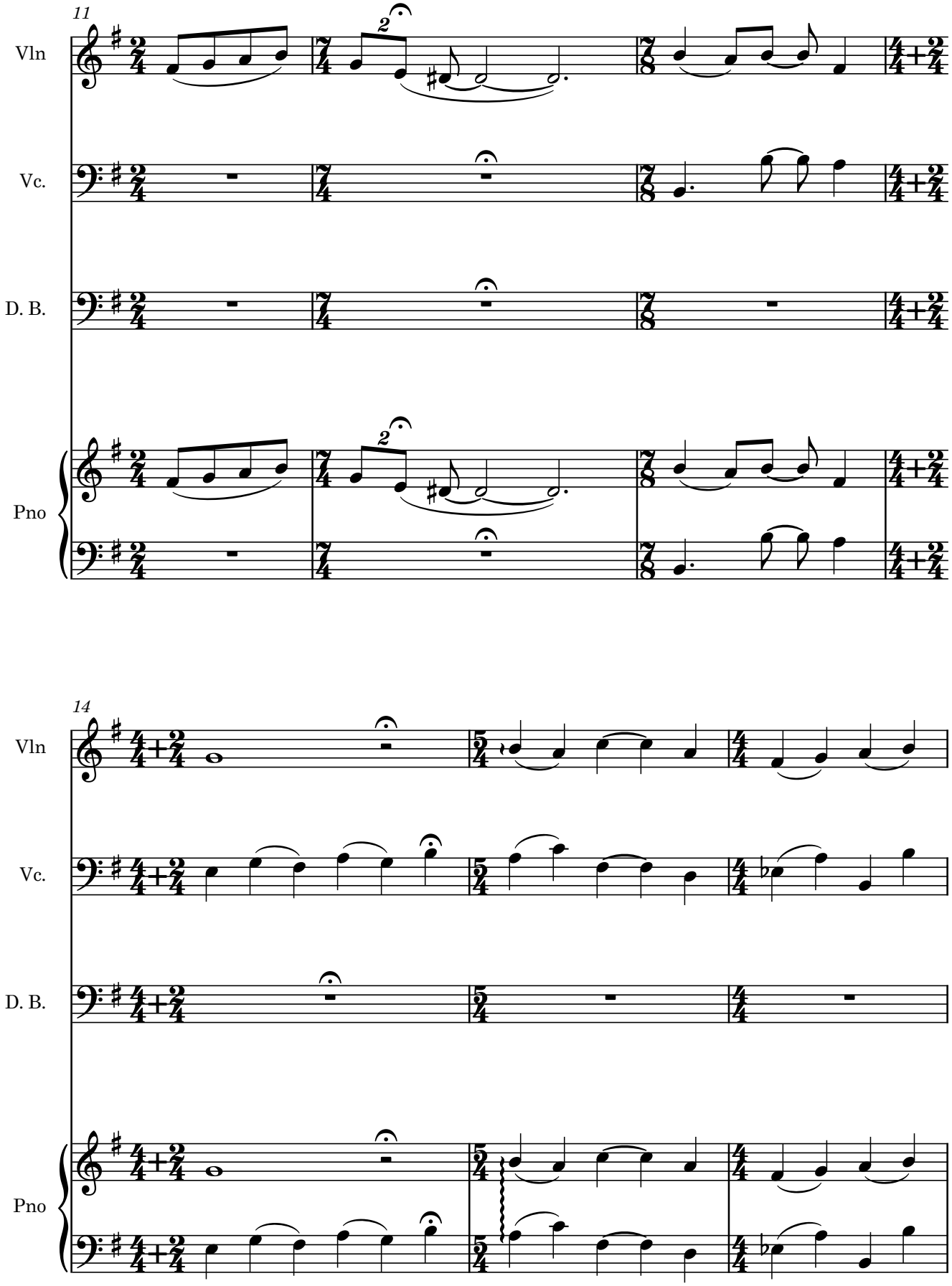
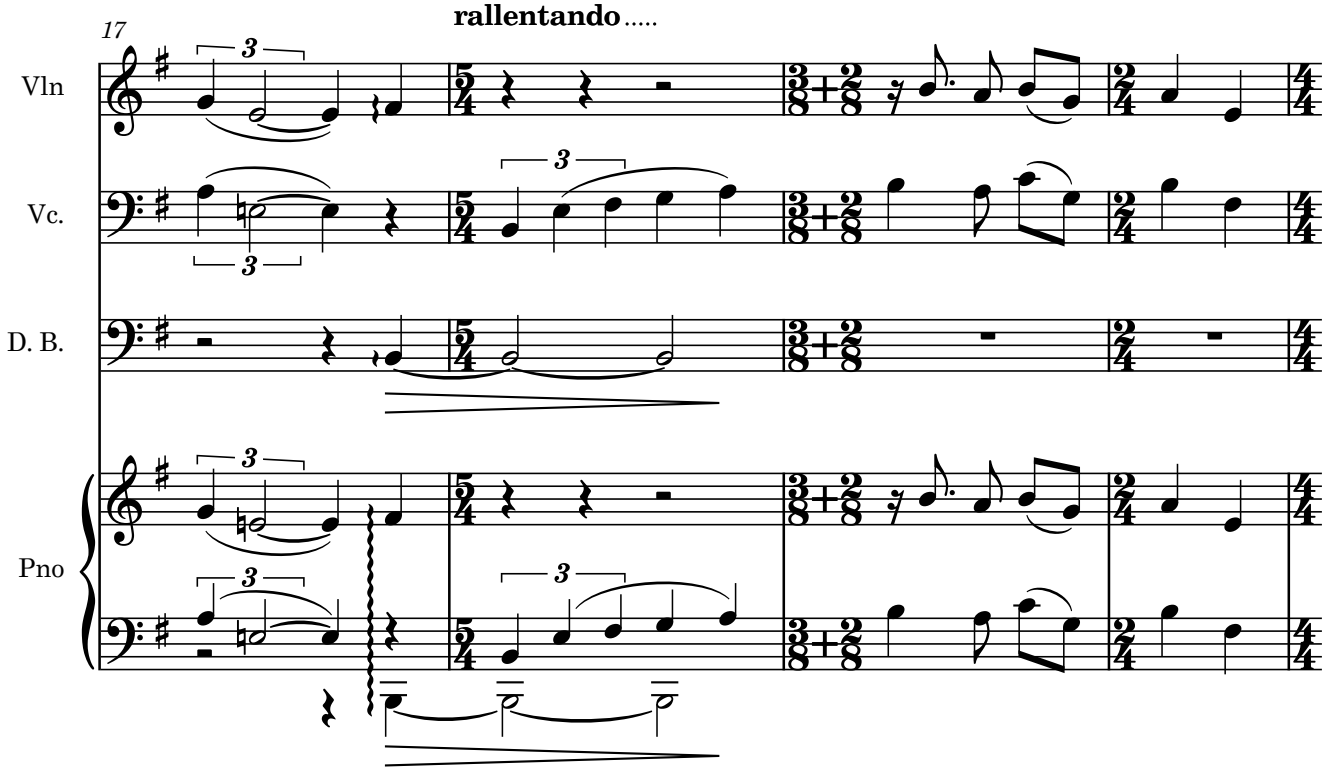
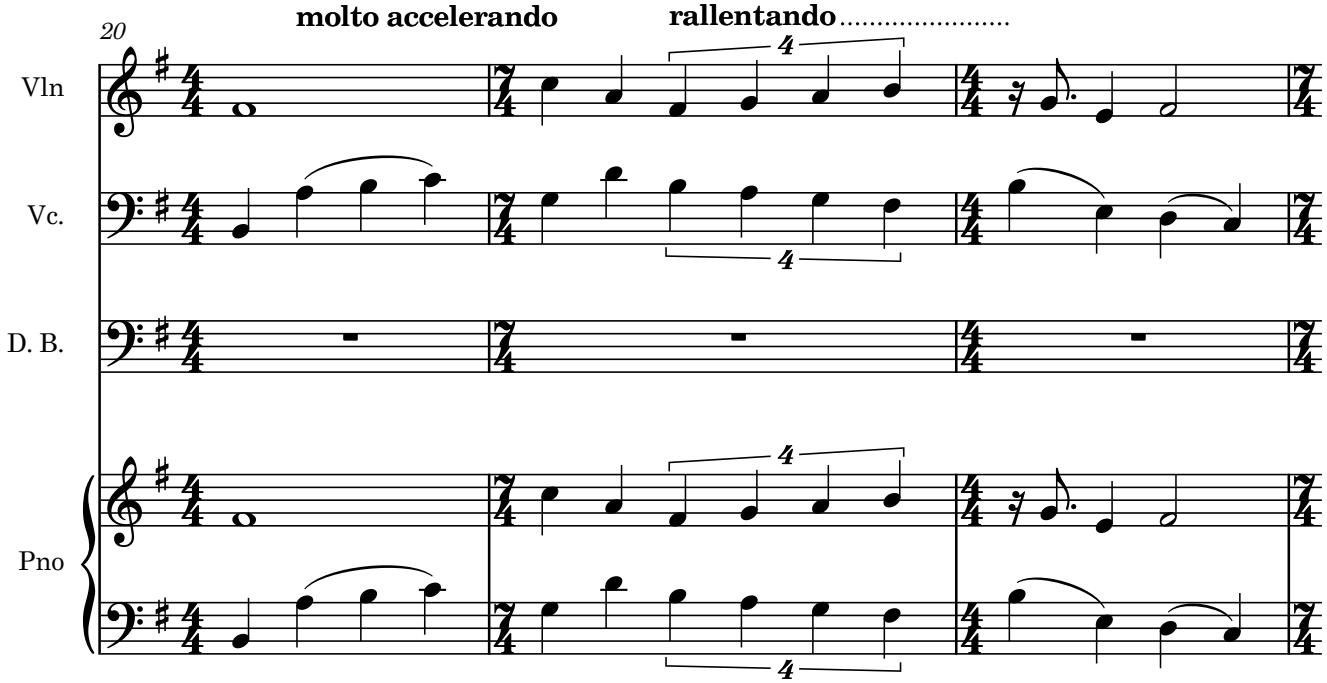
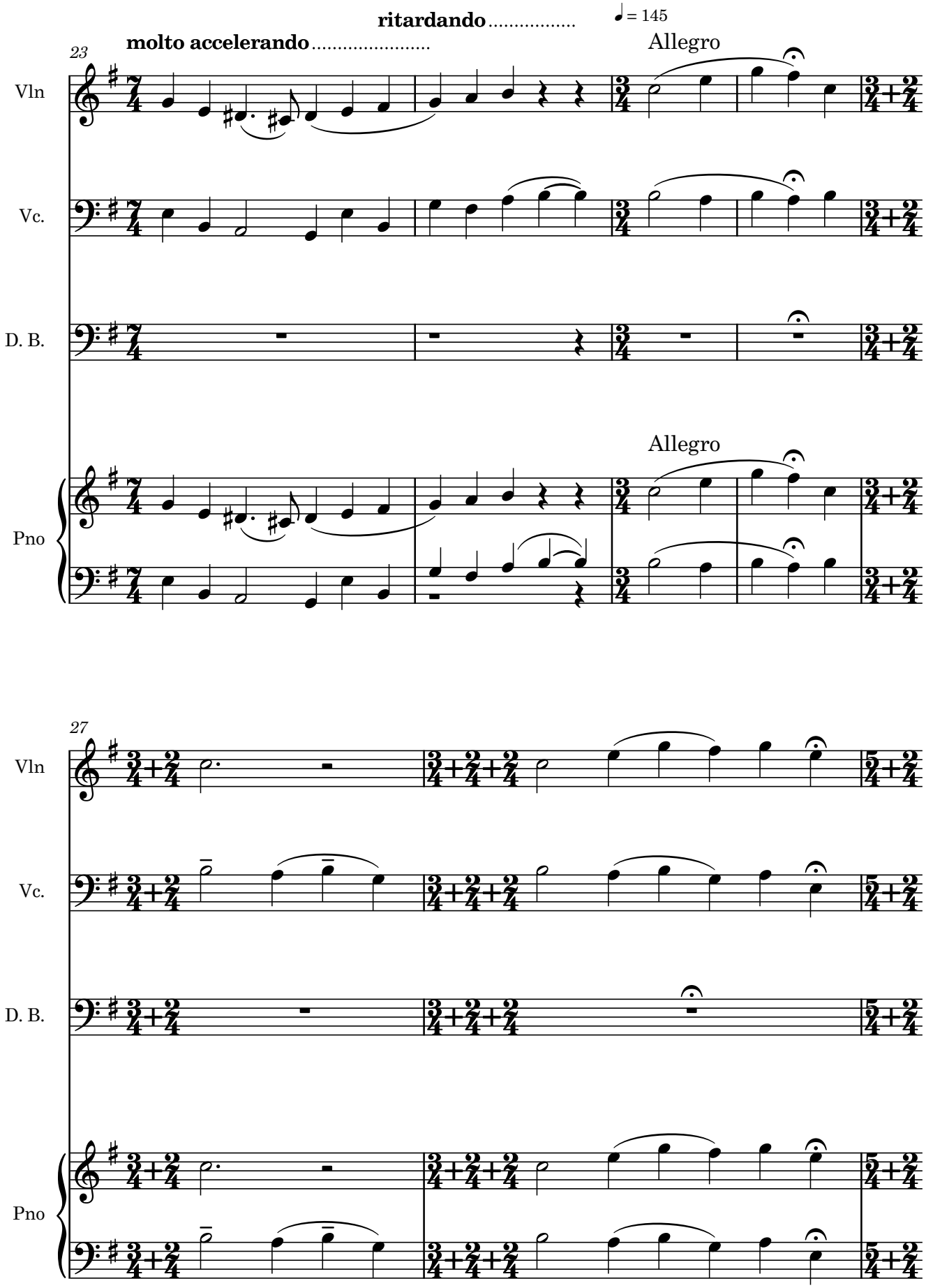
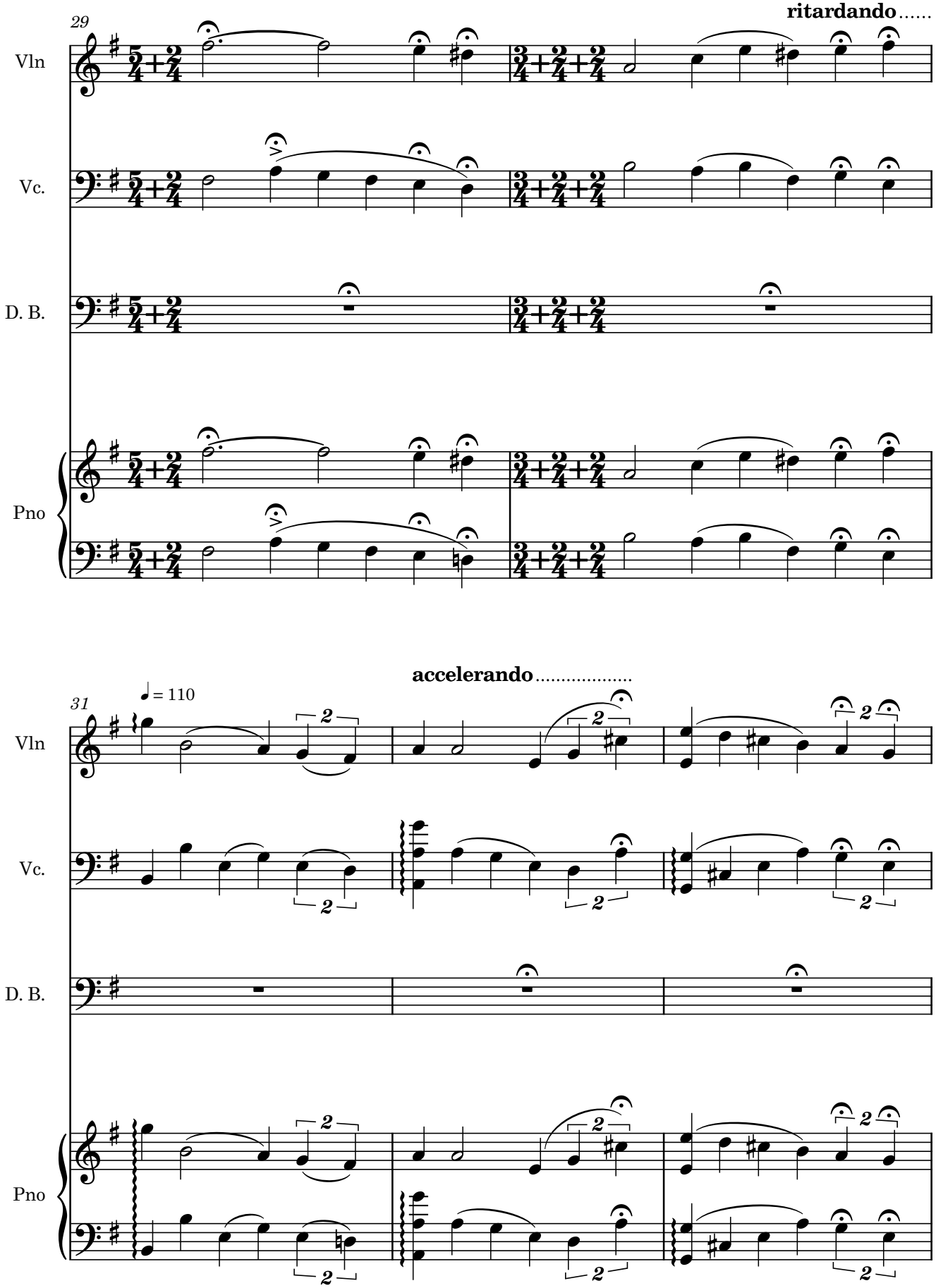
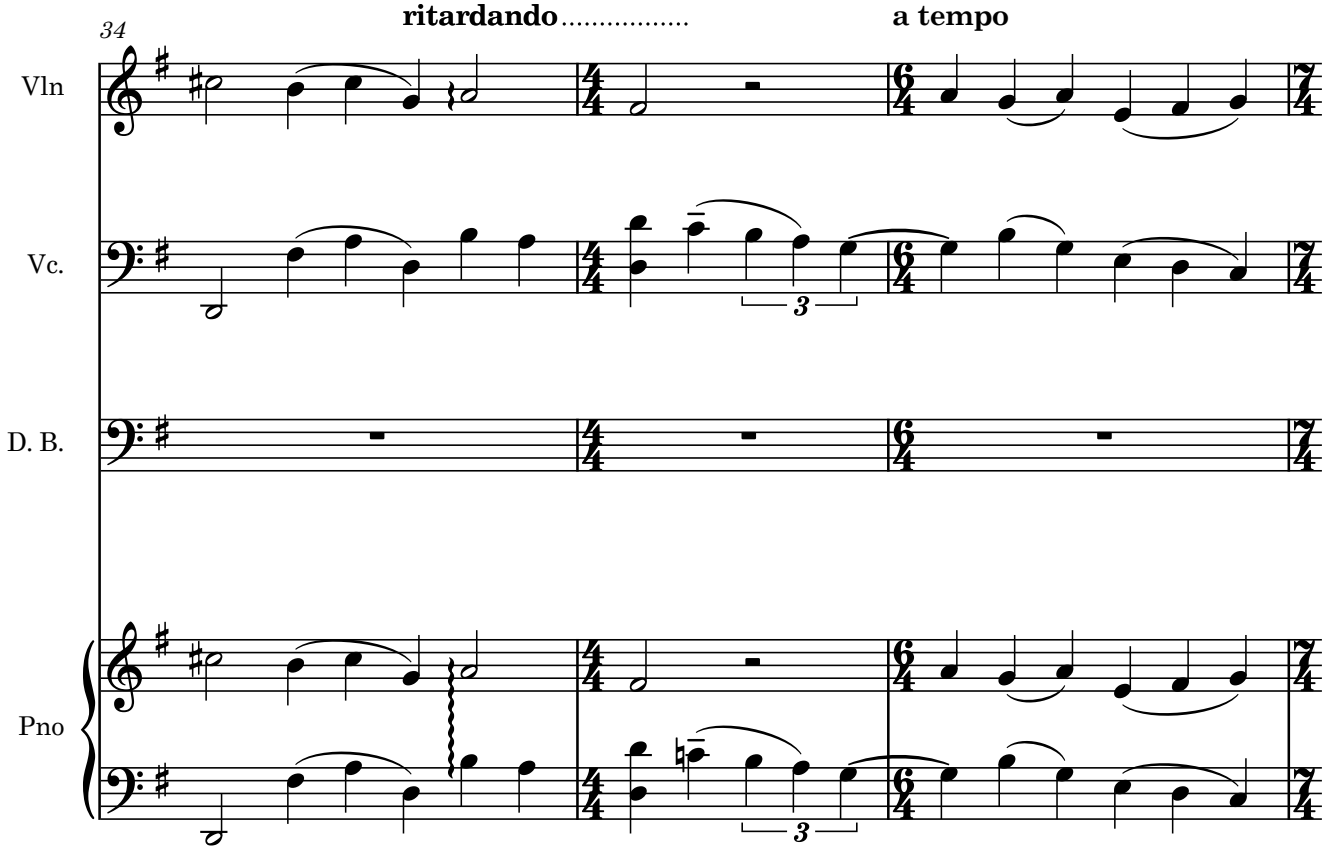

11
Vln
Vc.
D. B.
Pno
14
Vln
Vc.
D. B.
Pno

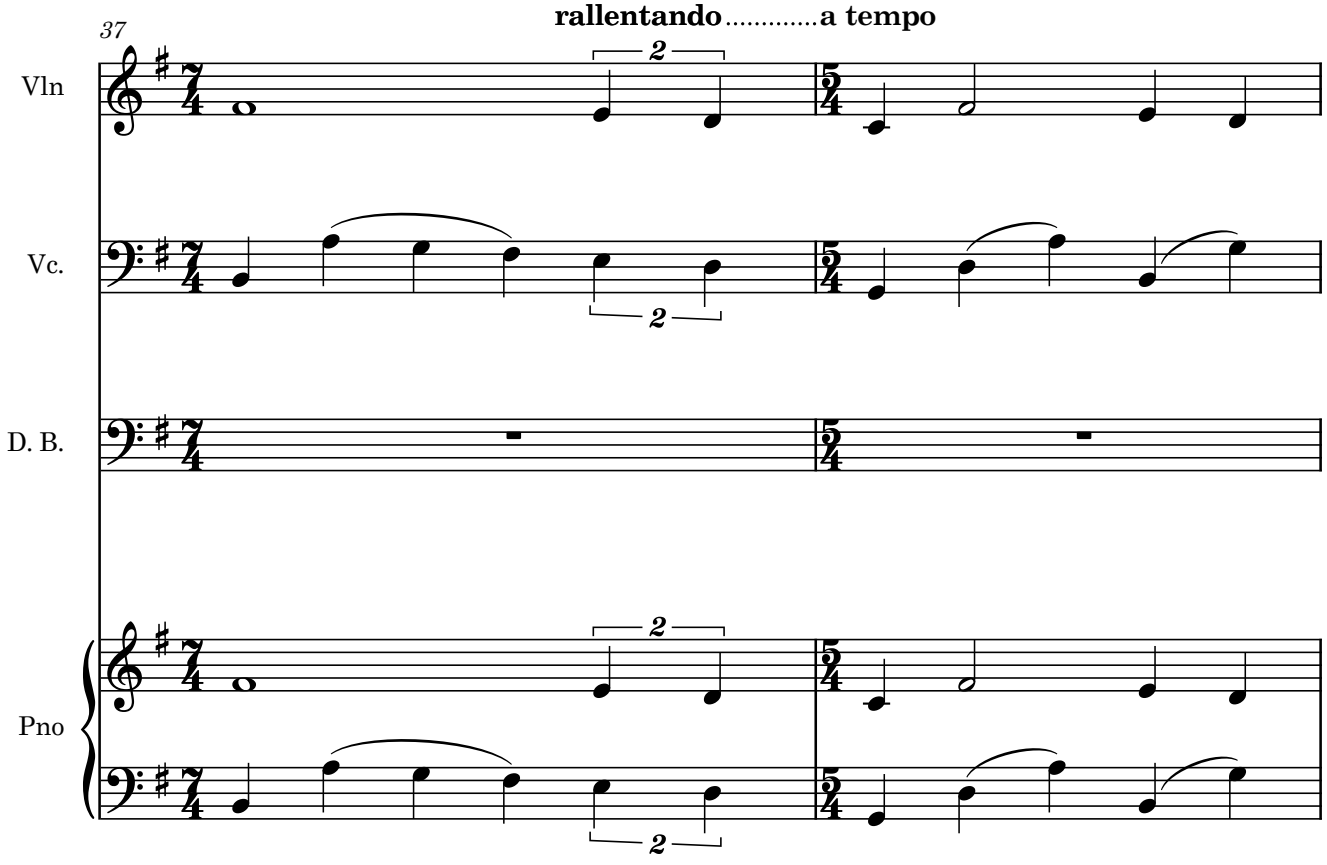

17
rallentando.....
Vln
Vc.
D. B.
Pno

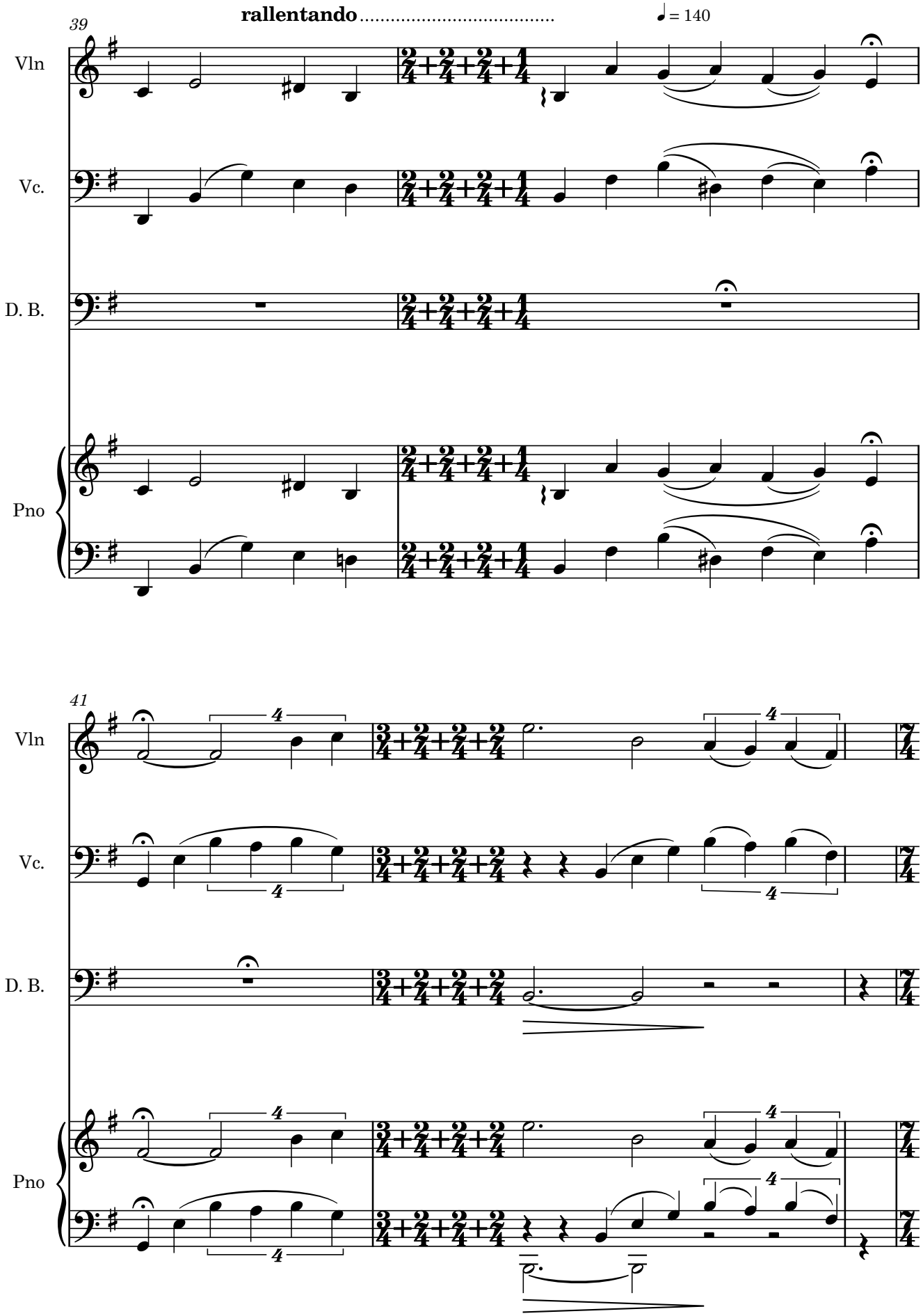

20
molto accelerando
rallentando.....
Vln
Vc.
D. B.
Pno

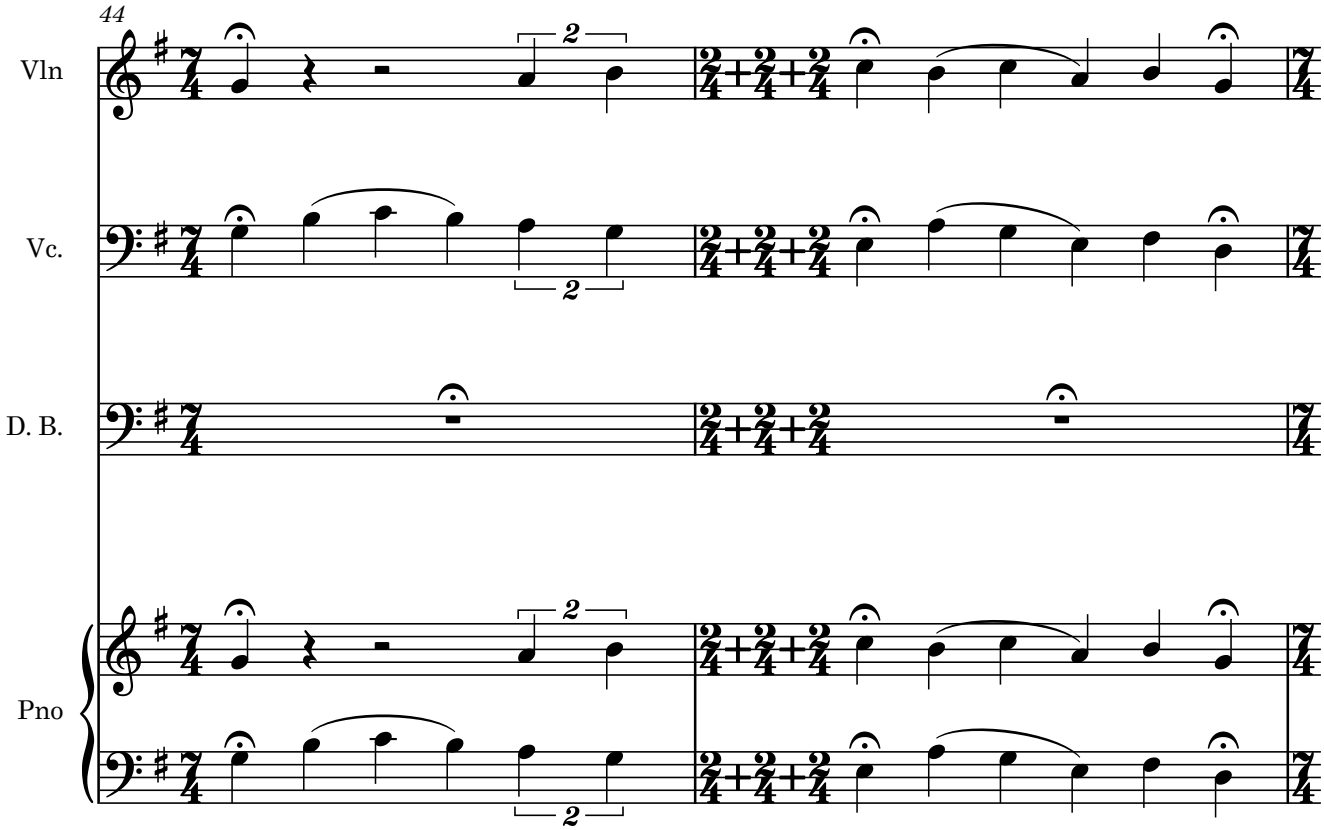

23
molto accelerando.....
ritardando.....
♩ = 145
Allegro
Vln
Vc.
D. B.
Allegro
Pno
27
Vln
Vc.
D. B.
Pno

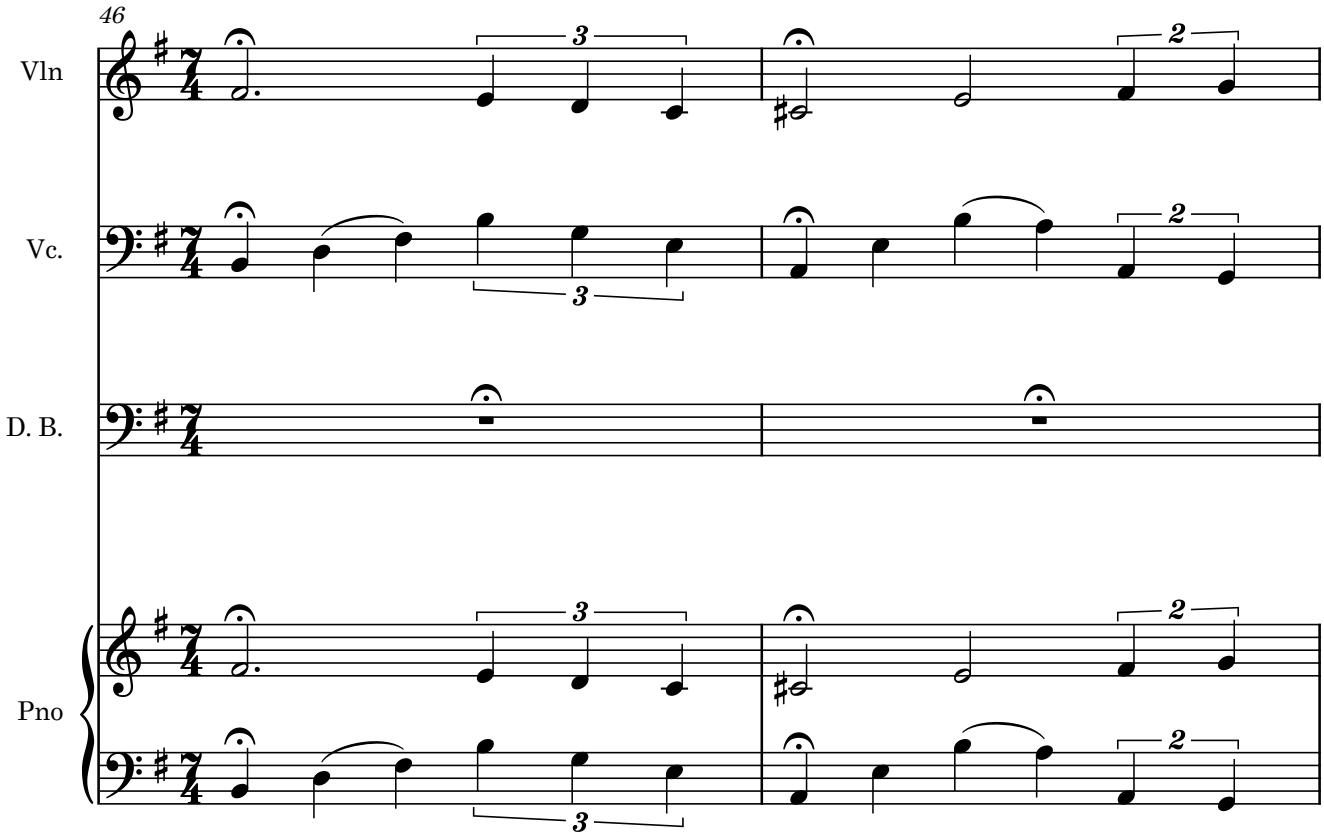

ritardando.....
29
Vln
Vc.
D. B.
Pno
accelerando.....
31
♩= 110
Vln
Vc.
D. B.
Pno

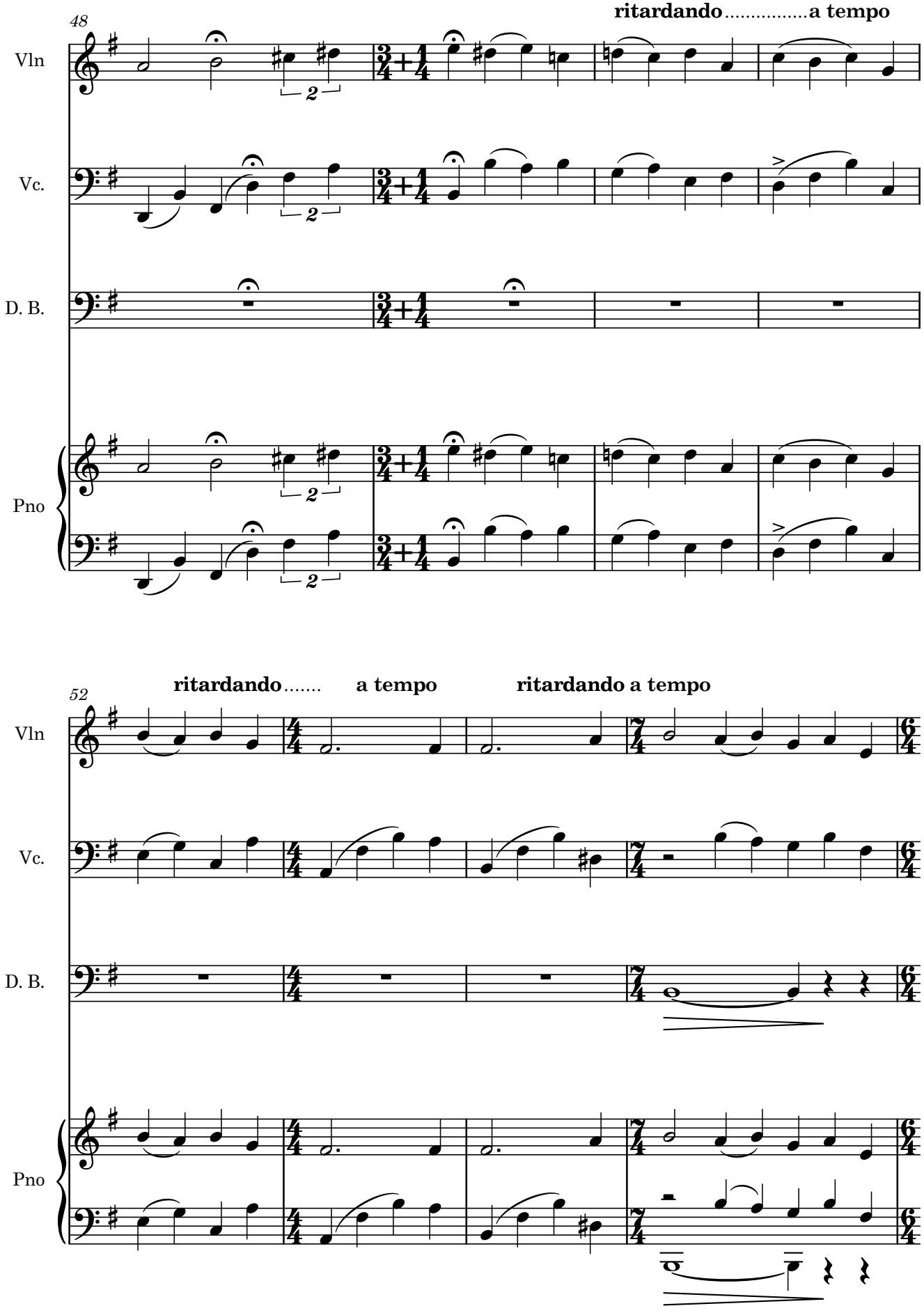

34
ritardando.....
a tempo
Vln
Vc.
D. B.
Pno
3
3

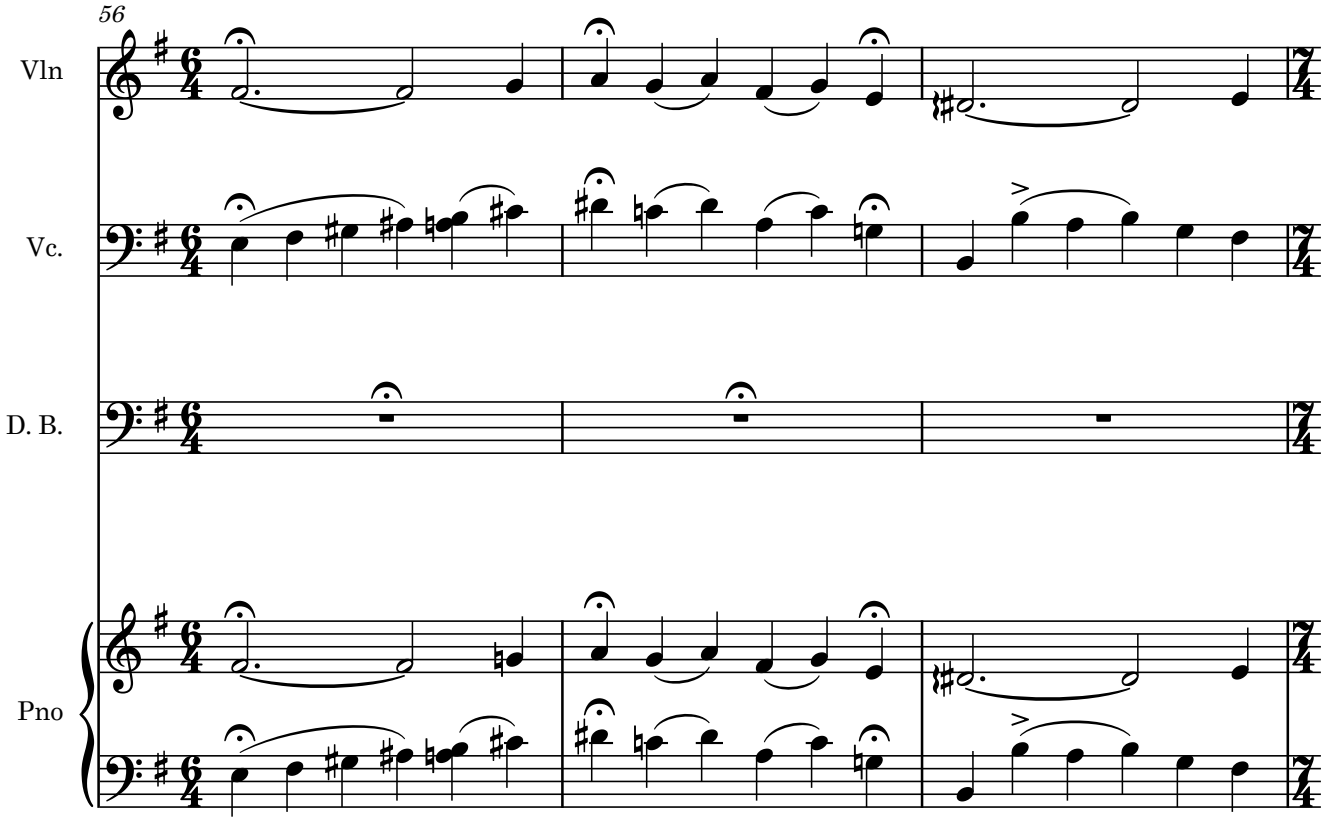

37
rallentando.....a tempo
Vln
Vc.
D. B.
Pno
2
2
2
2

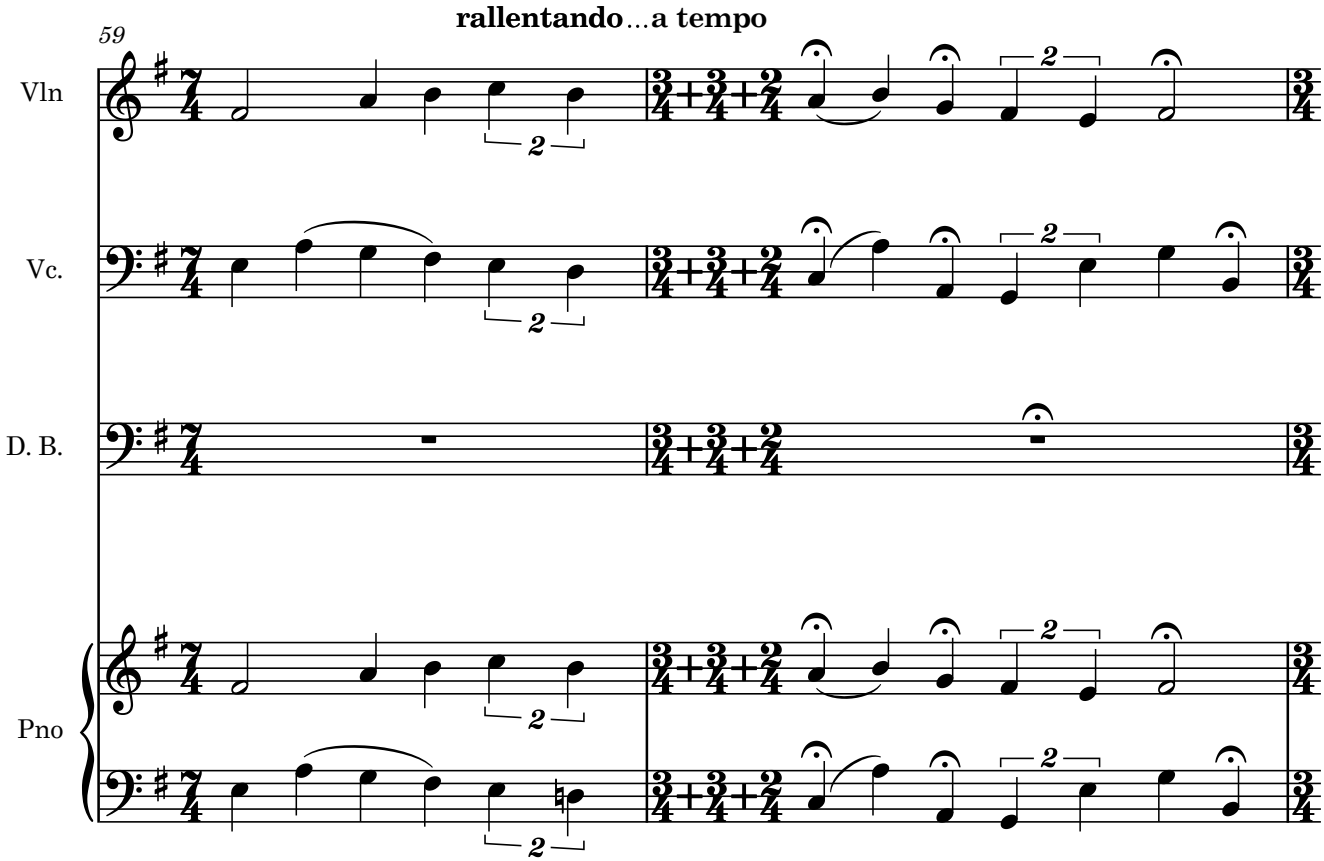

39
rallentando
♩ = 140
Vln
Vc.
D. B.
Pno
41
Vln
Vc.
D. B.
Pno

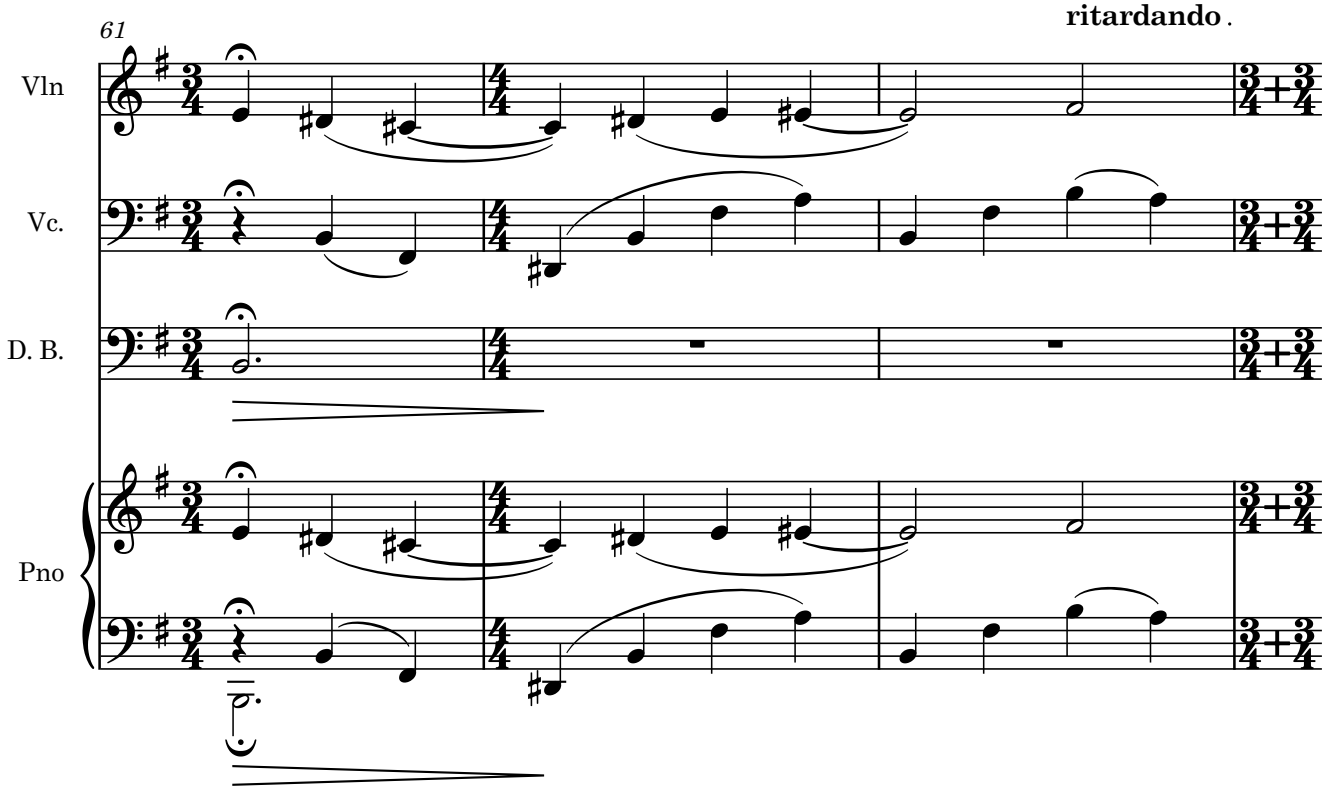

44
Vln
Vc.
D. B.
Pno

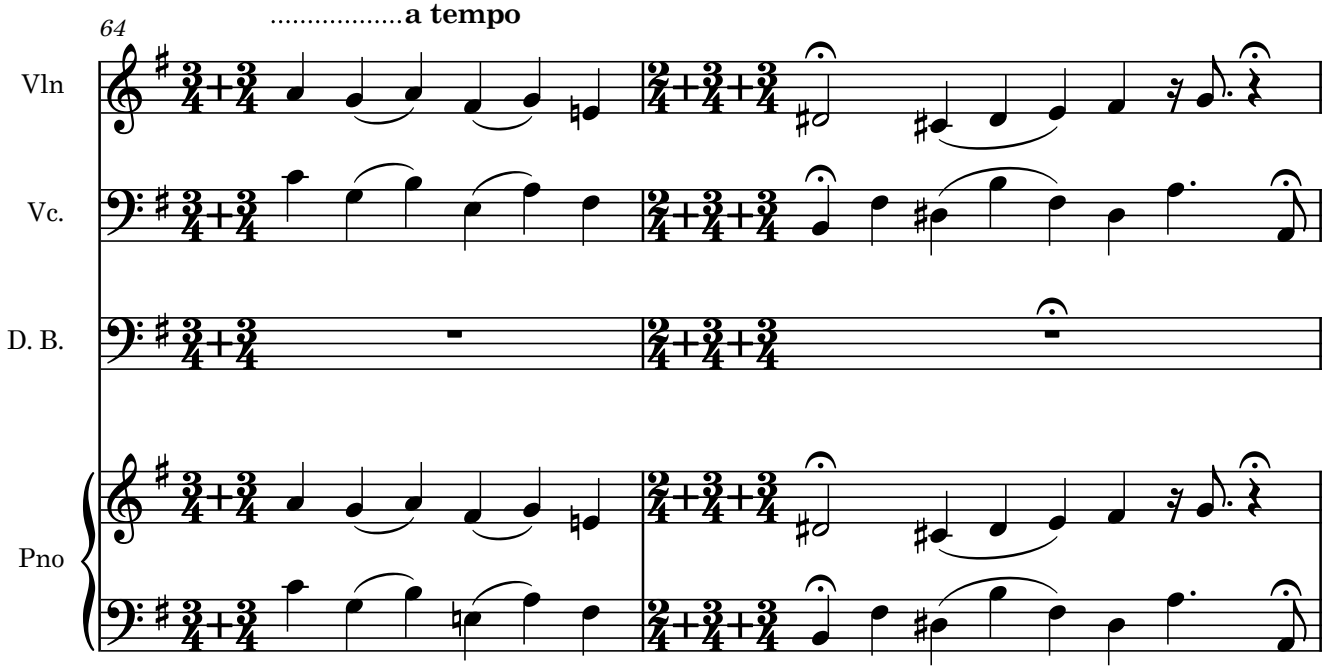

46
Vln
Vc.
D. B.
Pno

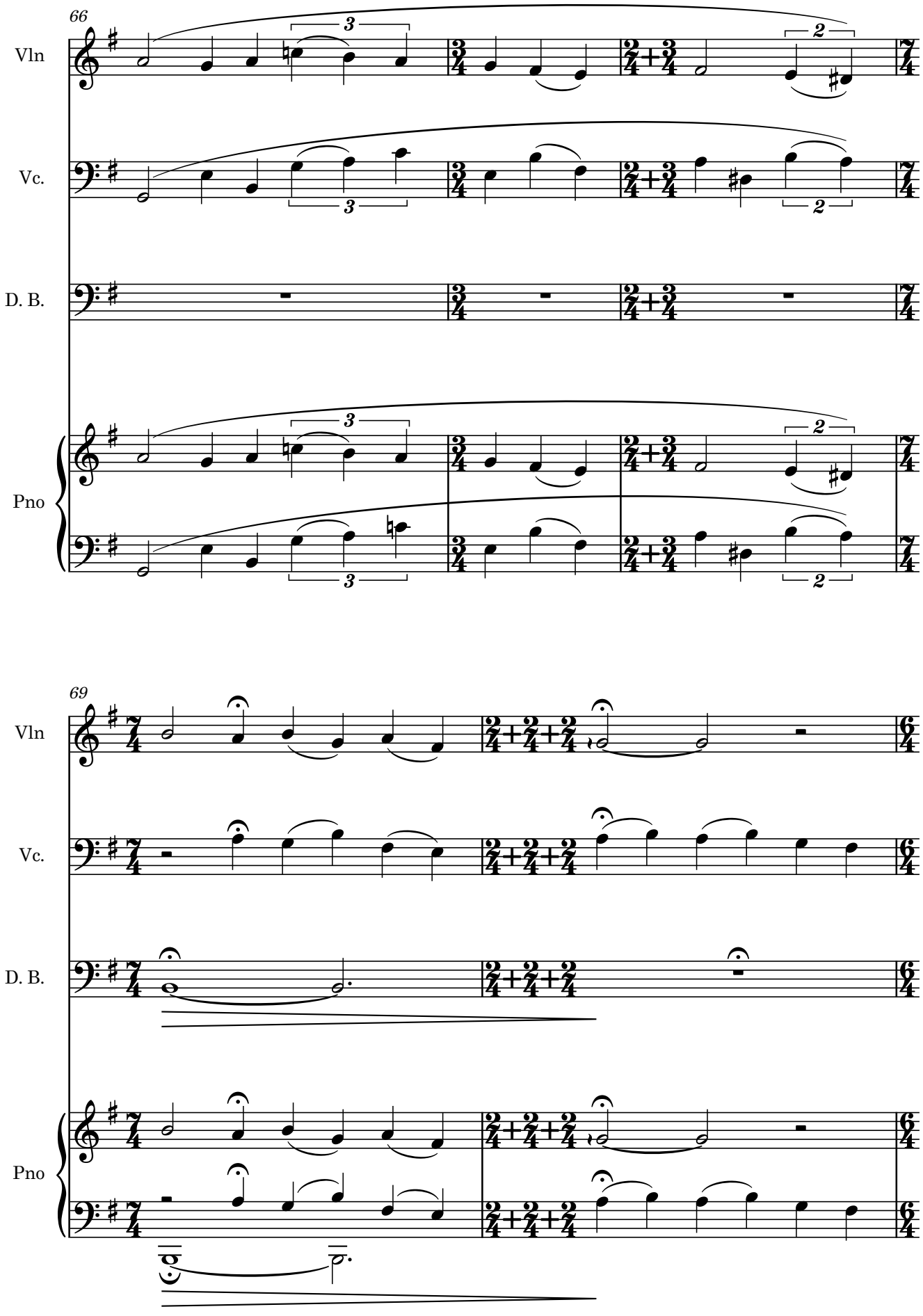

48
ritardando.....a tempo
Vln
Vc.
D. B.
Pno
52
ritardando..... a tempo
ritardando a tempo
Vln
Vc.
D. B.
Pno

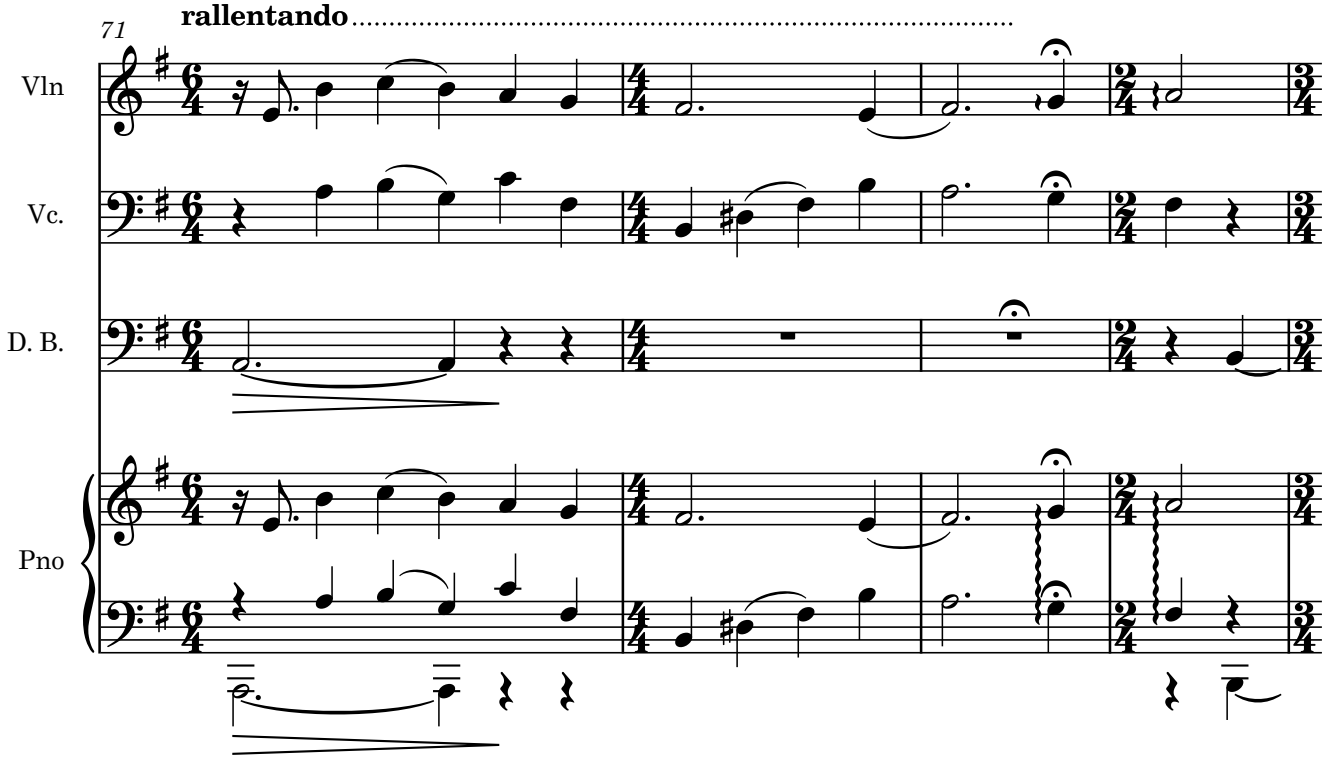

56
Vln
Vc.
D. B.
Pno

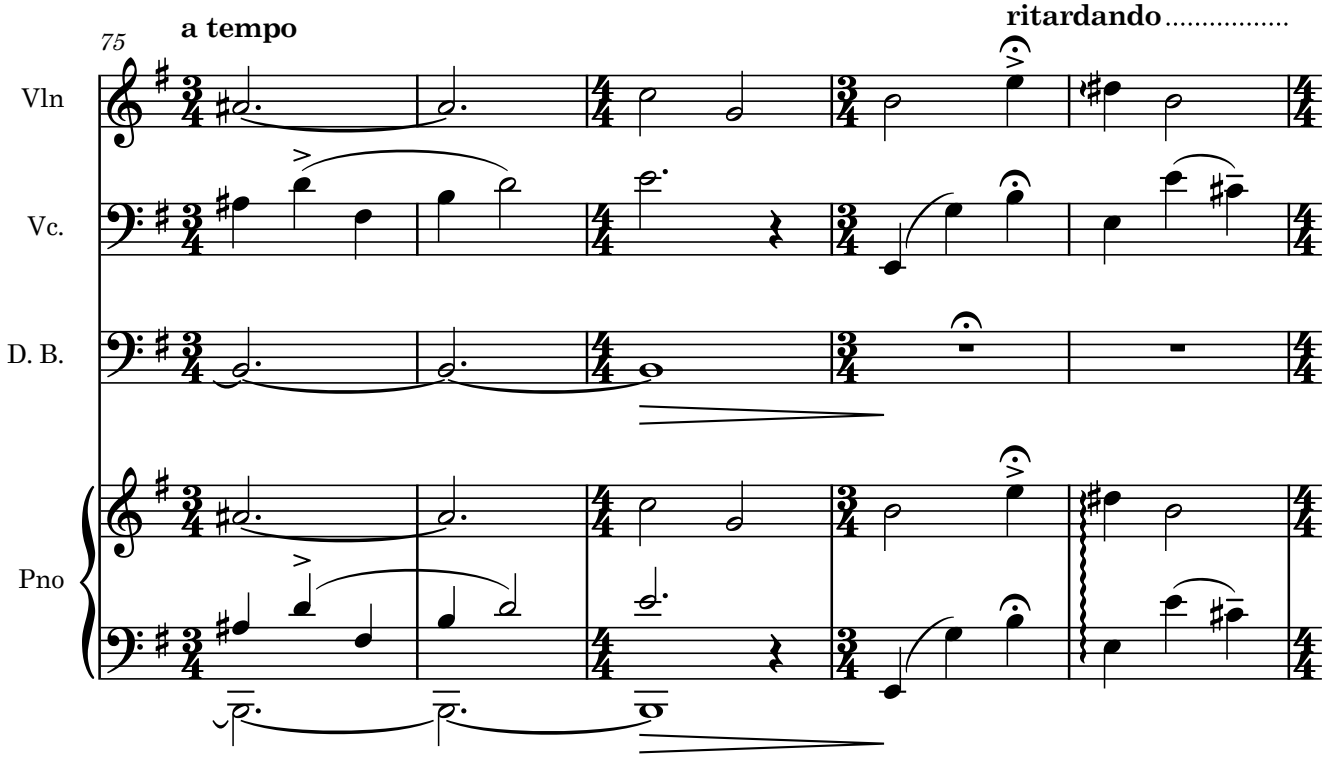

rallentando...a tempo
59
Vln
Vc.
D. B.
Pno

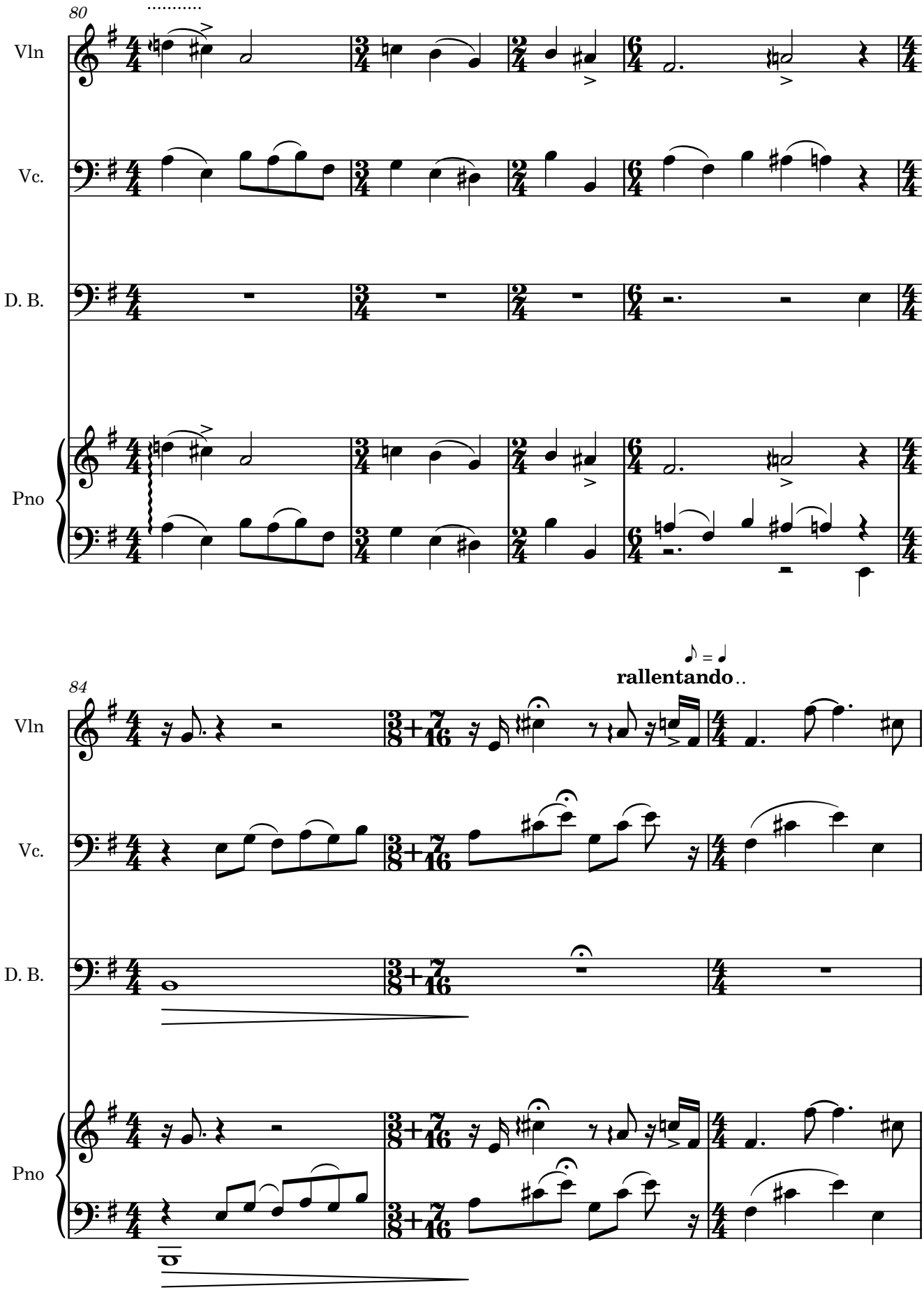

61
ritardando .
Vln
Vc.
D. B.
Pno

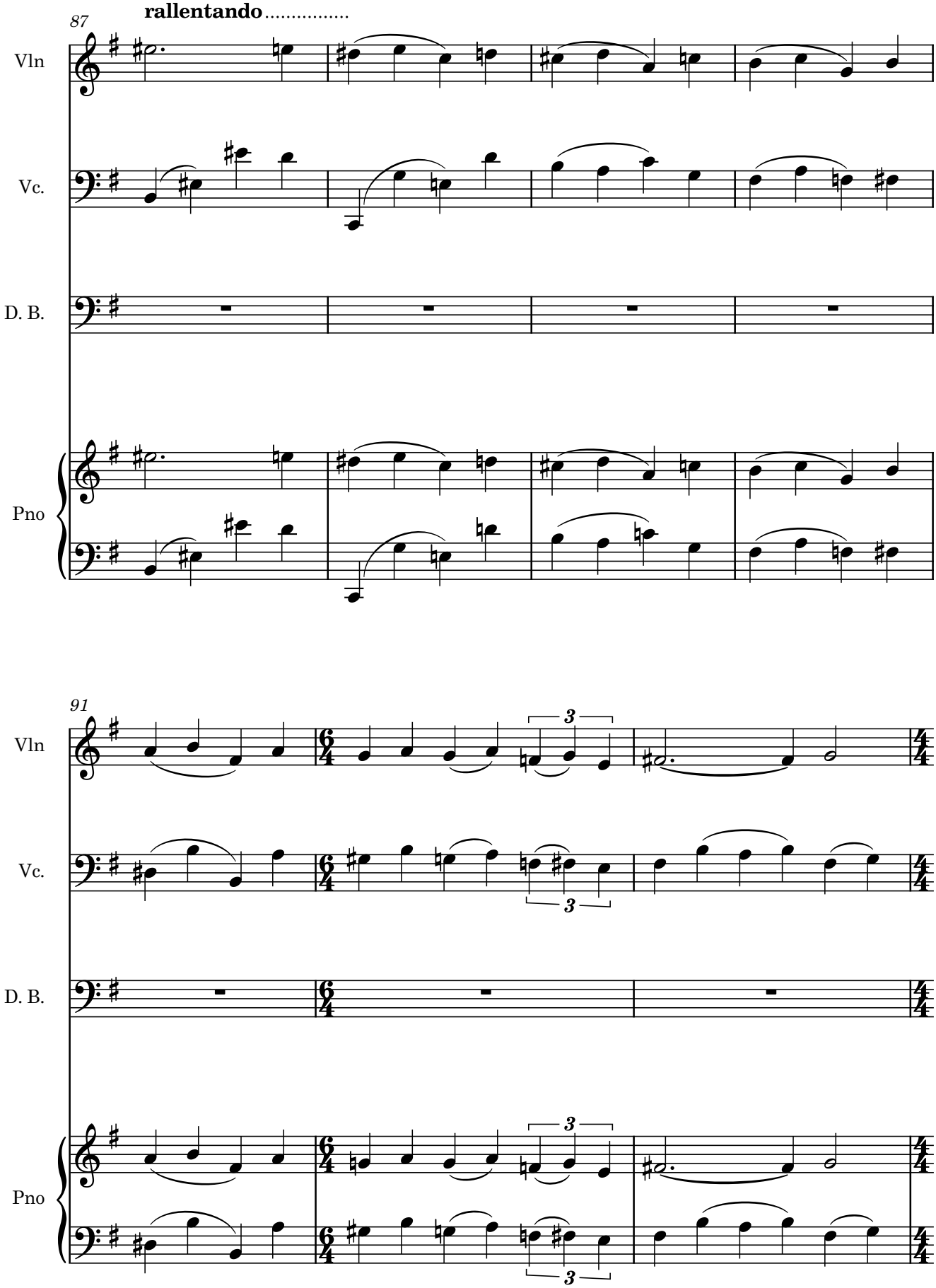

64
.....a tempo
Vln
Vc.
D. B.
Pno

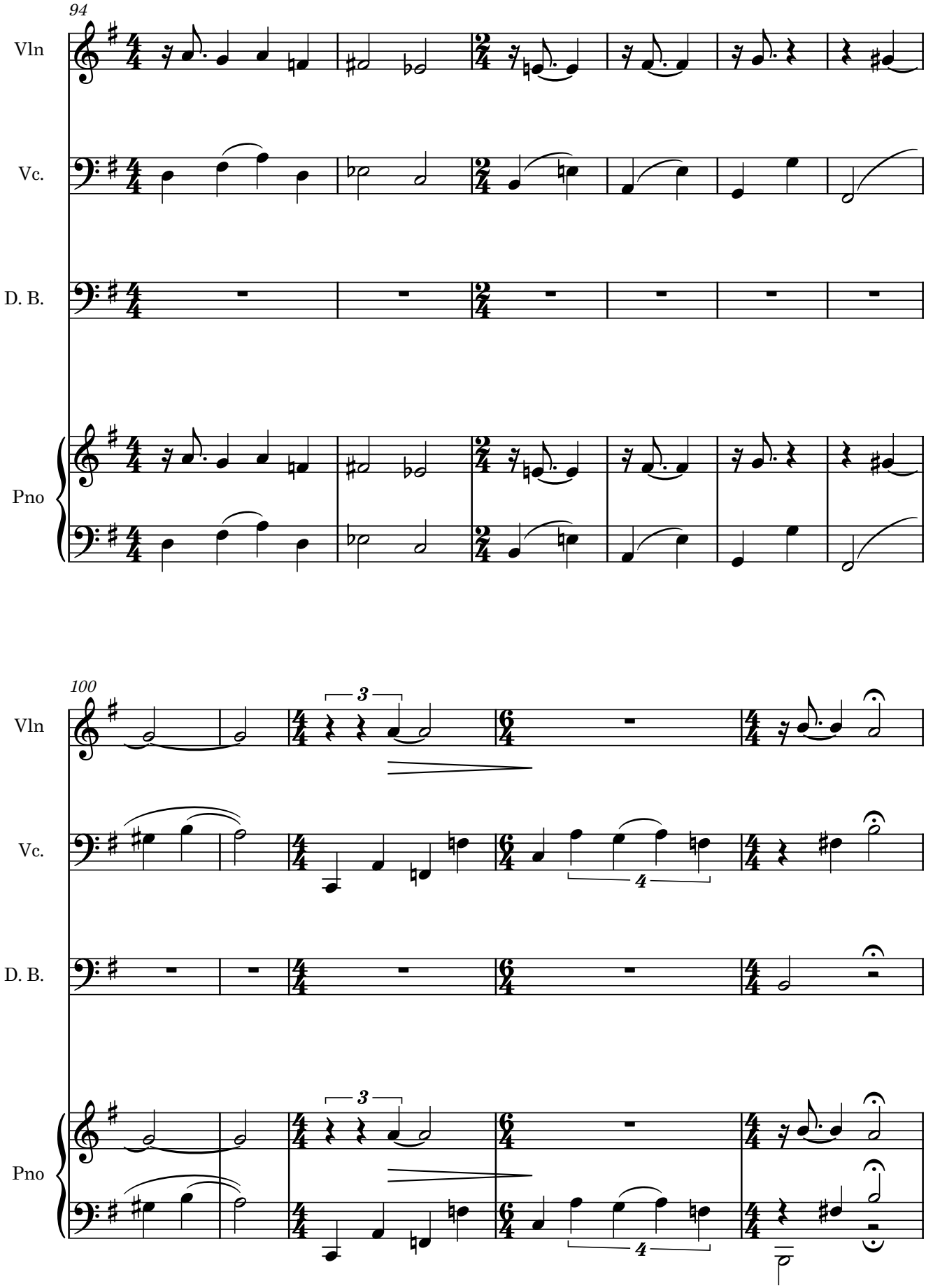

66
Vln
Vc.
D. B.
Pno
69
Vln
Vc.
D. B.
Pno

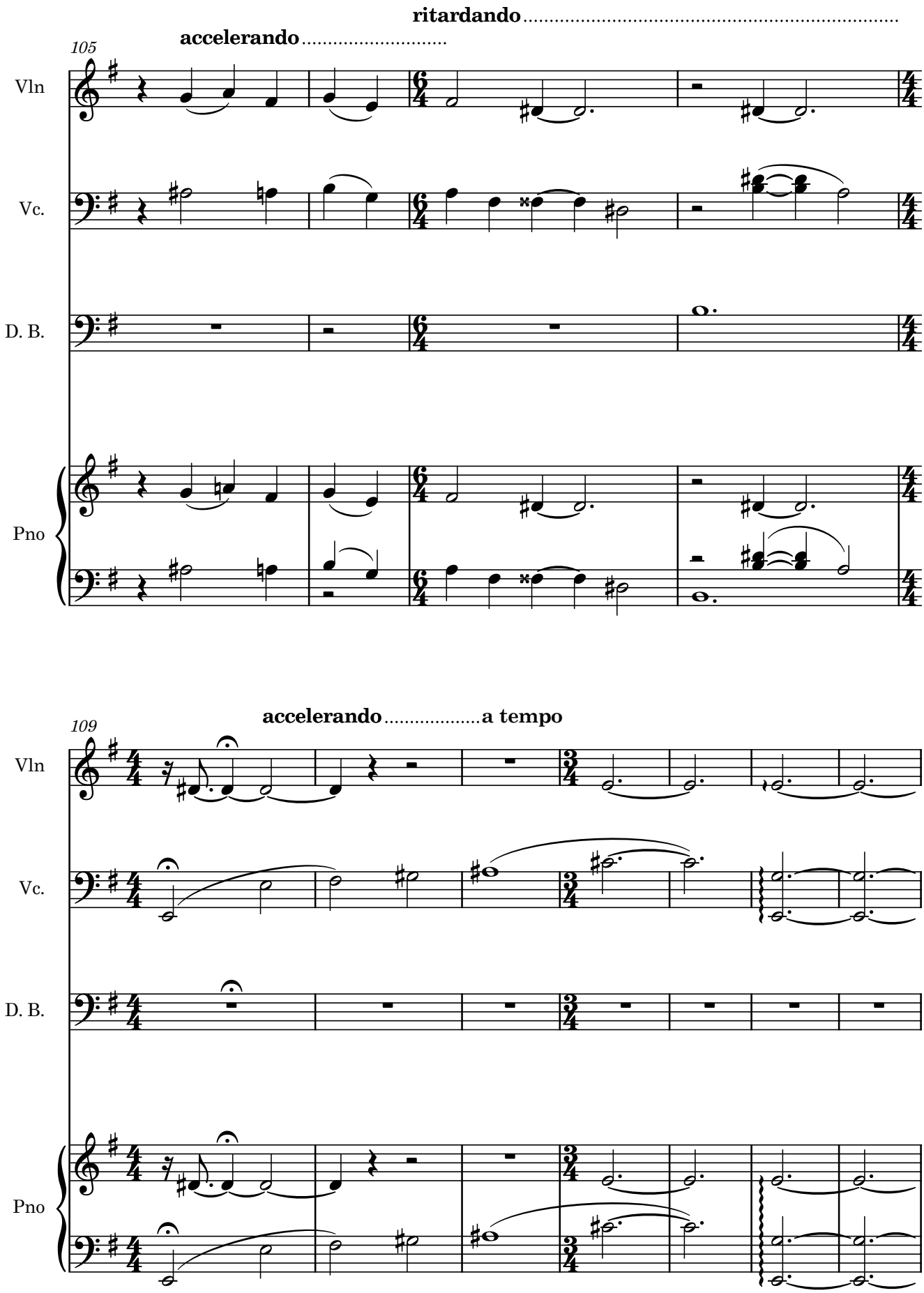

71
rallentando
Vln
Vc.
D. B.
Pno

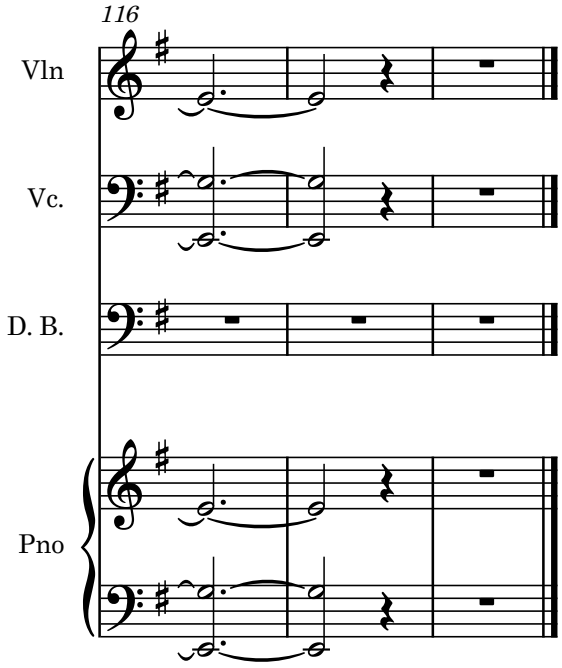

75
a tempo
ritardando
Vln
Vc.
D. B.
Pno


80
Vln
Vc.
D. B.
Pno
84
rallentando..
Vln
Vc.
D. B.
Pno


87
rallentando.....
Vln
Vc.
D. B.
Pno
91
Vln
Vc.
D. B.
Pno
3
3
3
3


94
Vln
Vc.
D. B.
Pno
100
Vln
Vc.
D. B.
Pno


105
accelerando
ritardando
Vln
Vc.
D. B.
Pno
109
accelerando
a tempo
Vln
Vc.
D. B.
Pno


116
Vln
Vc.
D. B.
Pno